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The Critiques appearing in THE BULLETIN are presented as an unofficial opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

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A LAKESIDE LANDING

CLASS B ESQUISSE-ESQUISSE V—SPIERING PRIZE COMPETITION

JUDGMENT OF APRIL 21, 1932

A prize founded in memory of Louis C. Spiering, from funds bequeathed by him to the Society of Beaux-Arts Architects and given for the best solution of the fifth Class "B" Esquisse-Esquisse of the school year. The prize is \$50.00.

An extensive summer colony is served twice daily by steamboats carrying passengers, automobiles, and supplies of all kinds.

The landing pier commands a beautiful view of the lake and has come to be a place of rendezvous for members of the colony who enjoy the bustle and excitement of the incoming boats.

It is proposed to plan and build appropriately for the

following functions:

1. Landings for 2 boats requiring 100 feet of dock side each.
2. Warehouse for temporary storage of incoming and outgoing freight.
3. Small waiting room, ticket office and check room for passengers.
4. Parking space for pleasure cars as well as simple facilities for truck service for the warehouse.
5. Restaurant overlooking the harbor.
6. Two or three small shops for the sale of articles of local crafts and industry.
7. Landing stage for small pleasure craft.

JURY OF AWARD

Newton P. Bevin
Julian Clarence Levi

Samuel R. Moore

Ronald Hoyt Pearce

Seth Talbot
Louis Walsby

CRITIQUE

The problem set for the Spiering Prize was an engaging one with no limitation of space or character and a free chance to let the imagination run. There was, consequently, a wide difference of opinion among the students as to the amount of area to be assumed. While this was not a deciding factor with the jury, most of the problems fell by the wayside because of too much extent and too little treatment of this area. In other words, character was sadly lacking, and this, it seemed to the jury, was a most critical point.

From a practical standpoint, it was important to provide easy docking for the steamers, and as simple handling of freight as possible. Few problems failed here and most of those erred on the over-generous side, having two landings sometimes widely separated. A single pier arrangement permitting docking on either side seemed adequate. The landing stage for small craft should have been kept free of the steamer arrangements, both for safety of small boats and to prevent interference or delay to the steamer. Many students failed to see the importance of this point in plan.

The restaurant and shops would draw business from their convenient location and attractiveness of setting. Here was an opportunity to let the imagination give character to the whole problem. Very few students took proper advantage of this opportunity.

K. Roehrig of the University of Pennsylvania submitted an interesting plan and treatment of the spaces laid out in generous fashion. The steamers could dock easily, small craft enjoy a safe approach and landing, with the restaurant and terrace agreeably placed for enjoying the activities of the harbor; and the shops could profit by a

convenient and attractive location. His elevation does not keep the pace set by the plan. As a composition, it lacks interest as a whole or as a dominating focal mass to mark it, as it is approached by water.

L. L. Fischer of New York University lands his passengers above with freight and automobiles below in a very practical assumption of a double decked steamer. While keeping passengers, promenaders, shops and restaurants on upper level would result in an arrangement pleasant on low ground and be helpful in solving the traffic problem, it might have seemed more reasonable if the freight storage or some parking had occupied the space beneath. The blank wall at present is not an asset.

J. Gomez and R. Gerl of the University of Notre Dame presented formal schemes compact and effective in elevation as landmarks on the lake shore.

J. F. Thomas of the Carnegie Institute of Technology has a very simple compact scheme, docking the steamer broadside to the shore, or nearly so, which though somewhat dangerous and inconvenient for smaller craft, otherwise a direct agreeable arrangement.

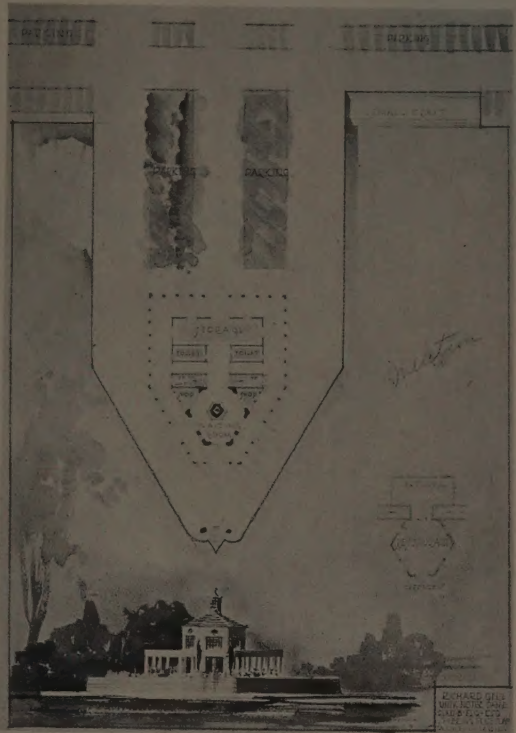
The Jury unanimously awarded the Spiering Prize to W. J. Coyle of the University of Pennsylvania, whose casual but workable solution appealed as the most inviting landing for disembarking.

The Awards were distributed as follows:

6	Mention
9	Half Mention
118	
—	
133	Total submitted



SPIERING PRIZE
MENTION—W. J. COYLE



MENTION—R. GERL

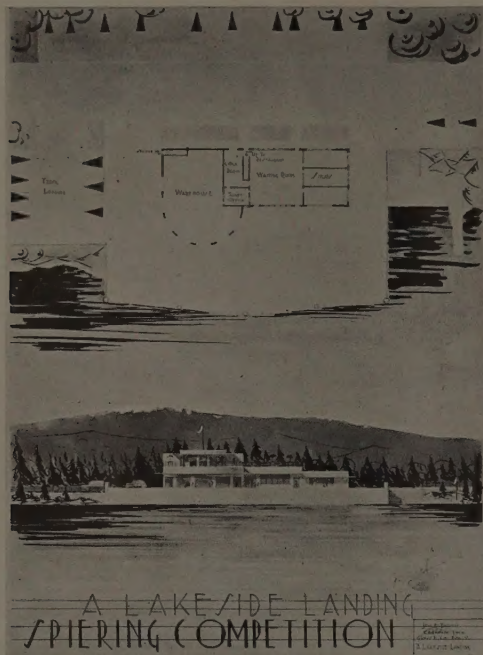


MENTION—K. ROEHRIG



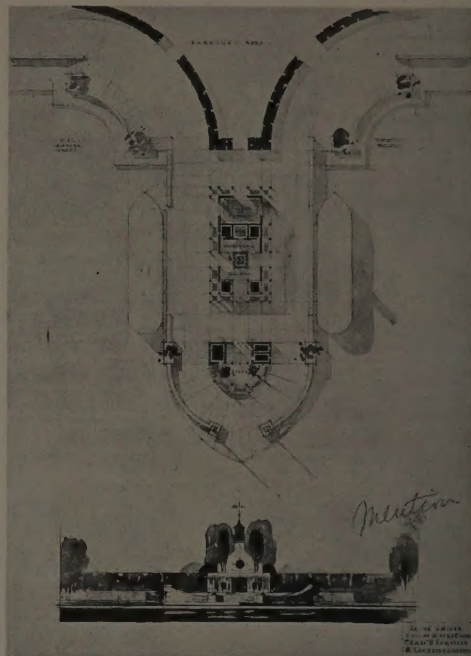
MENTION—L. L. FISCHER

CLASS B ESQUISSE-ESQUISSE V—A LAKESIDE LANDING



MENTION—J. F. THOMAS

CLASS B ESQUISSE-ESQUISSE V—A LAKESIDE LANDING



MENTION—J. GOMEZ

AN AMERICAN EIGHTEENTH CENTURY STAIRWAY

ARCHAEOLOGY PROJECT V

JUDGMENT OF APRIL 21, 1933

The American landowner of the Eighteenth Century, whether of noble ancestry as in the Southern States or merely a man of position due to his wealth, as in Massachusetts, knew but one tradition for building his town or country house—the Palladian Georgian. Hence the American version of the axial plan in residential architecture. Frequently the axis was emphasized by a central hallway from front to rear doors. Not necessarily do we always find the main staircase in this hallway, because many examples devote to it a separate compartment. Different solutions of the hall type are to be found—circular, elliptical, straight and other types, but the better solutions always allowed a dignified access from the front hall to the rear door.

The subject of this problem is the design of such stairway. The hall is 17 feet wide. The stair shall connect only the first and second floors. The height is 13 feet from floor to floor. Particular emphasis should be placed on the following elements in design:

1. Dignity of approach from both front and rear exterior doorways.
2. Ease of ascent.
3. Graceful easements.
4. Relation of hall design to stair.

Bibliography: Georgian Period—(Colonial).
Great Georgian Houses of America, 1933

JURY OF AWARD

Donald A. Fletcher
Robert S. Hutchins

Electus D. Litchfield
Auguste L. Noel

Frank E. Perkins
Thomas B. Temple

Lessing W. Williams

CRITIQUE

LESSING WHITFORD WILLIAMS

The thought of an American Georgian stairway suggests a wealth of varied types, and there was nothing in the program to prevent them. From this viewpoint the results were a little disappointing. There can hardly be a subject for which research material is more readily available. The wording of the program might have left some doubt as to whether a stair outside the prescribed hallway was permissible; the jury felt that such was the intention. However, there was no need for adopting the separate stairway, for within the center hallway itself there was ample scope for freer treatment than was shown.

The point is made because the American Georgian style was actually so much freer and livelier than the popular idea of it. It is full of frank and direct solutions that offer valuable lessons as to how far a design, in any style, may depart from mechanical symmetry while preserving classical balance and repose. There are many dignified hallways in which the doors at front and back are nowhere near the center of their wall space on the interior, although centered on a formal facade, and the effect is in no way disturbing. So, also, the designs submitted were unanimous in terminating the railing at the bottom in a spiral cage, whereas there exist several other equally popular and equally successful terminations.

Parallel with the tendency toward dryness in part, there was an evident leaning toward rich and complex details rather than simple ones. This is excusable in that a student must necessarily study from books, rather than from actual examples, and books often show the same tendency. Nonetheless it was a matter for regret that there was not more of the clean-cut simplicity that depends on sureness and grace for effect. Such subtlety is perhaps too much to ask of a student.

The program outlined the considerations upon which judgment should be based. Dignity of approach offered difficulty only at the rear doorway, where adequate headroom and width were successfully provided. Graceful easements in handrails were sometimes only arrived at

by disregard of geometry, or by uncomfortable variation in the height of the rail above the treads. The wainscoting along the wall string received less attention than it usually did in Colonial times. On the other hand, the correlation of the various parts of the hallway into a unified design was generally well thought out.

In rendering rather more was given than the jury was inclined to expect. A simple, unvarnished statement of fact would have been fitting. The drawing by M. E. Campioli of New York University, awarded a Second Medal, came closest to the type of presentation that the jury would have preferred. The elements of his hallway were combined into a harmonious whole, the ornament effectively distributed, and well detailed. It was regretted that the line of the oval ceiling was somewhat uncertain in the perspective, especially since a perspective was not called for.

R. G. Hartshorne, Jr., of Yale University, also awarded a Second Medal, placed his staircase outside the hallway proper. The large scale details were rendered simply, but with remarkable feeling for one particular sort of Southern ornament.

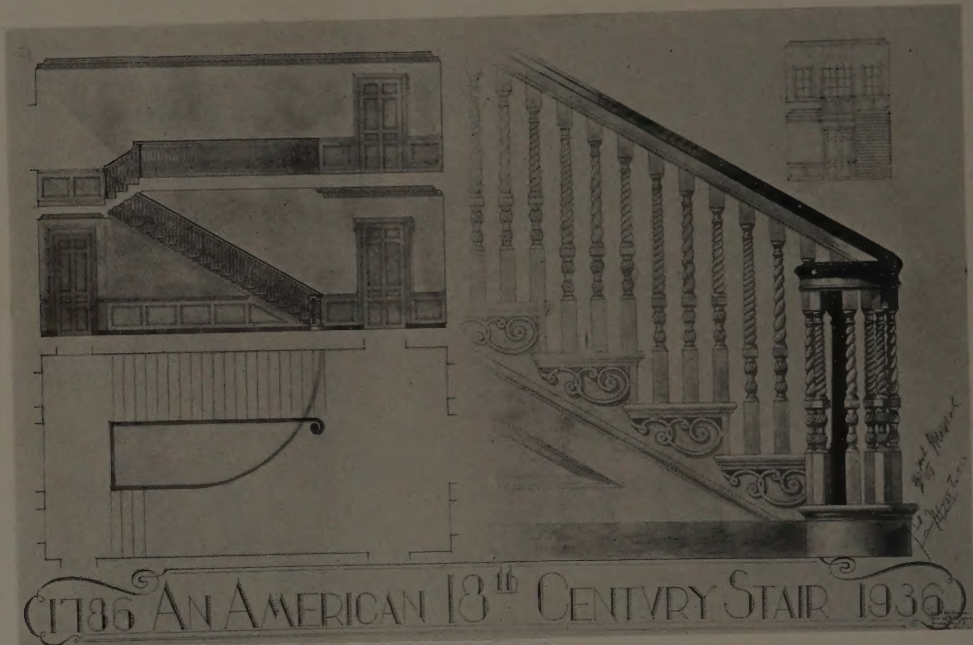
The Second Medal drawing of A. E. VanNamee of the University of Notre Dame was earned by a courageously simple, straightforward stair of the sort that looks more interesting when built than in a drawing. The few elements used were well handled, and the effect of breadth and coolness quite like that of many Southern houses.

The Mention drawing by W. J. Smith of Manhattan College deserves notice for the happy distribution of the ornament, a well conceived design as a whole. It was regretted that, on close examination, the individual details were not accurately drawn.

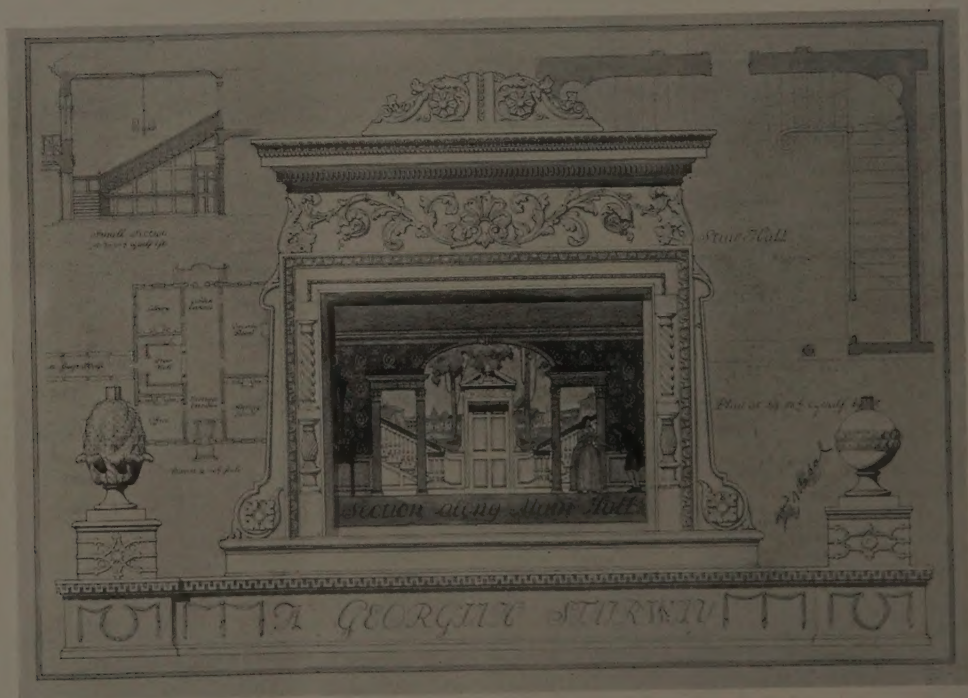
The Awards were distributed as follows:

- 3 Second Medals
- 2 Mention
- 4 No Award

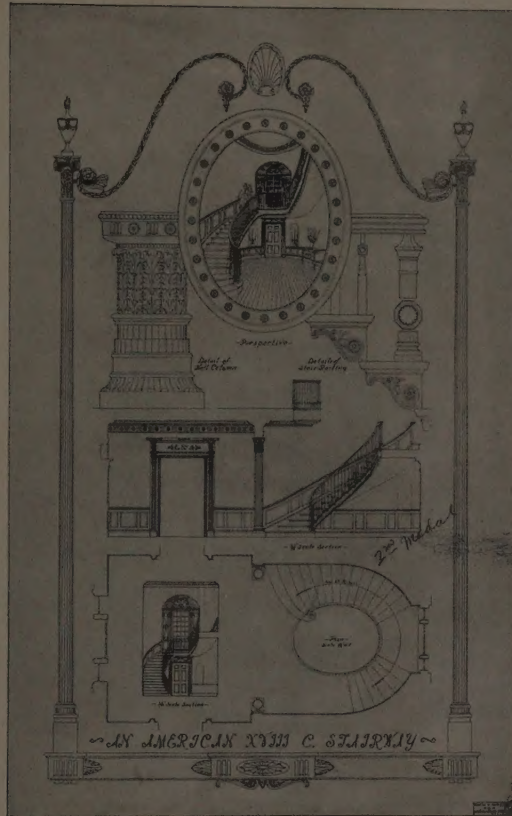
—
9 Total submitted



SECOND MEDAL—A. E. VANNAMEE



SECOND MEDAL—R. HARTSHORNE, JR.
ARCHAEOLOGY PROJET V—AN AMERICAN EIGHTEENTH CENTURY STAIRWAY



SECOND MEDAL—M. C. CAMPIOLI
ARCHAEOLOGY PROJET V—AN AMERICAN EIGHTEENTH CENTURY STAIRWAY

A CLUB CAR ON A STREAMLINED RAILWAY TRAIN

ADVANCED INTERIOR DESIGN V

JUDGMENT OF APRIL 21, 1936

The management of a progressive railroad company is constructing a series of streamlined cars, and on special runs a Club Car with complete facilities for the enjoyment and added comfort of its passengers will be included. Naturally the first requisite is comfort, therefore, ample and practical seating should be provided. A bar is to be erected and conveniently located which will be used for serving of light luncheons, service and for the patrons of the bar. The remaining area of the car is to be arranged for lounging and should include space for radio, victrola, books, magazines, etc. Besides the careful study of color scheme and practical fabrics, thought should be given to lighting and air-conditioning.

The dimensions pertaining solely to the interior design and equipment are as follows:

The inside length of the car: 73' 6" overall.

The inside width of the car: 9' 1" overall.

The height from the floor to the window sill: 2' 4½".

The width, height and spacing of the windows is left to the discretion of the designer.

The clear height of the ceiling: 8' 2". (This does not include the superstructure which takes care of indirect lighting and air-conditioning and measures 15 inches.)

The slope or curve of the side walls from above the windows to the ceiling is left to the discretion of the designer.

JURY OF AWARD

Donald Desky
James W. Folger

Paul R. MacAlister
John C. B. Moore

Francis A. Nelson
Harold Tatton

Alexander M. Welch

CRITIQUE

In the opinion of the jury this problem offered the opportunity of real creative design unhampered by tradition. Unfortunately this opportunity was not utilized by the competitors for, with the exception of two or three, there was a general lack of the fundamentals necessary to enjoyable travel, namely comfort, pleasing surroundings, unobtrusive colorings and windows of maximum visibility plus proper proportions.

The design by V. Pellegrino of New York University would have received a higher award if the fenestration had been more open instead of having a narrow and vertical appearance. His presentation and draughtsmanship are to be highly commended.

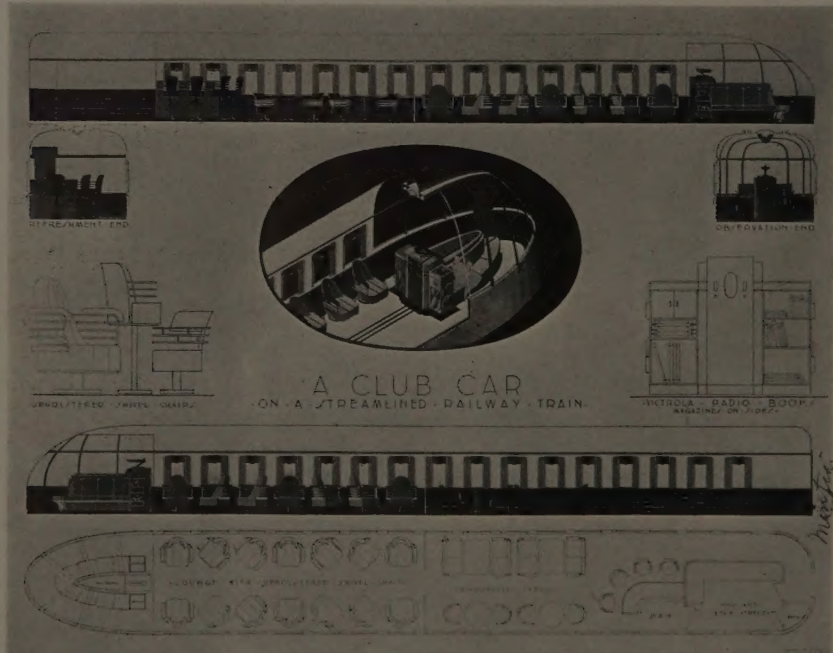
In a number of cases apparently little thought was given to the seating capacity. Some only seating between fifteen and twenty passengers and even then the group-

ings poorly arranged. In other designs bars were shown large enough for a mid-town night club and so situated in the car that passengers could hardly pass without being unduly crowded.

Most of the color schemes were entirely too vivid. Orange, bright blues and reds were used in over generous quantities. In some cases the lack of color hit the other extreme. This was either through timidity of color or lack of time to properly render the drawing. In general the designs were rather disappointing and suffered by comparison with those submitted in the elementary class.

The Awards were distributed as follows:

- 1 Mention
- 2 Half Mention
- 7 No Award
- 10 Total submitted



MENTION—V. PELLEGRINO

ADVANCED INTERIOR DESIGN V—A CLUB CAR ON A STREAMLINED RAILWAY TRAIN

A COMBINATION LIVING-DINING ROOM

ELEMENTARY INTERIOR DESIGN V

JUDGMENT OF APRIL 21, 1936

A real estate promoter is planning several apartment houses in the central business section of a large city, making it possible for future tenants to be within walking distance of their place of business. Each apartment has been planned to accommodate not more than two persons. The living room area is 16 feet wide by 22 feet long. In addition to this space there extends an alcove 9 feet square on the 22-foot western wall, located in line with the southern wall. This alcove is to be used for dining, and its corners may be circular, chamfered or remaining square. All windows are to be located at the southern end of this living-dining room and their size and

kind are left to the discretion of the student. On the 16-foot northern wall is located a 3-foot entrance door. Two other doors are to be located on the west wall; one leading to a small kitchenette, the other to a bedroom and bath. A fireplace is to be centered on the east wall. The clear ceiling height is 9 feet. This room is to be furnished and decorated in an economical, utilitarian and practical manner, thought being given to a pleasing color scheme and other requirements that might be demanded by the type of tenant who will occupy same. The use of sectional furniture in the modern manner or period furniture is optional.

JURY OF AWARD

Donald Desky	Paul R. MacAlister	Francis A. Nelson	Alexander M. Welch
James W. Folger	John C. B. Moore	Harold Tatton	

CRITIQUE

FRANCIS A. NELSON

In determining the arrangement of a living-room, the first essential is that it should, as the name implies, be "Livable" and this is doubly true where the room is in a small apartment and intensive use is to be made of it.

It would seem in selecting a wall treatment and color scheme for such a problem, that one which would give the best appearance of light and size would be desirable. Few of the competitors took this into consideration and many heavy colors and broken up wall surfaces were presented.

In order to accomplish this "livability" it is necessary that every element should be in its proper place and that wall spaces should be preserved for the intelligent placing of furniture and the comfortable grouping of its occupants.

The furniture employed, mostly modern, did not reflect the best types of this style. Heavy, clumsy and unstable examples were too often used.

In this program the fireplace is located as it should be on the long wall of the room. There are no openings in the wall adjacent to it to crowd and interfere with those gathered about it. Too often the opposite occurs and the fireplace as a "center" is useless.

The dining-alcove is necessarily subordinate to the living room. It should take on the appearance as part of that room when not in actual use. A center table set about with chairs leaves little to the imagination while a table, drop-leaf or otherwise, which can be shoved back against the wall with chairs of varying design placed away from the table when not used for dining, suggests much more the living room. Using furniture distinctly earmarked "dining room" should be avoided.

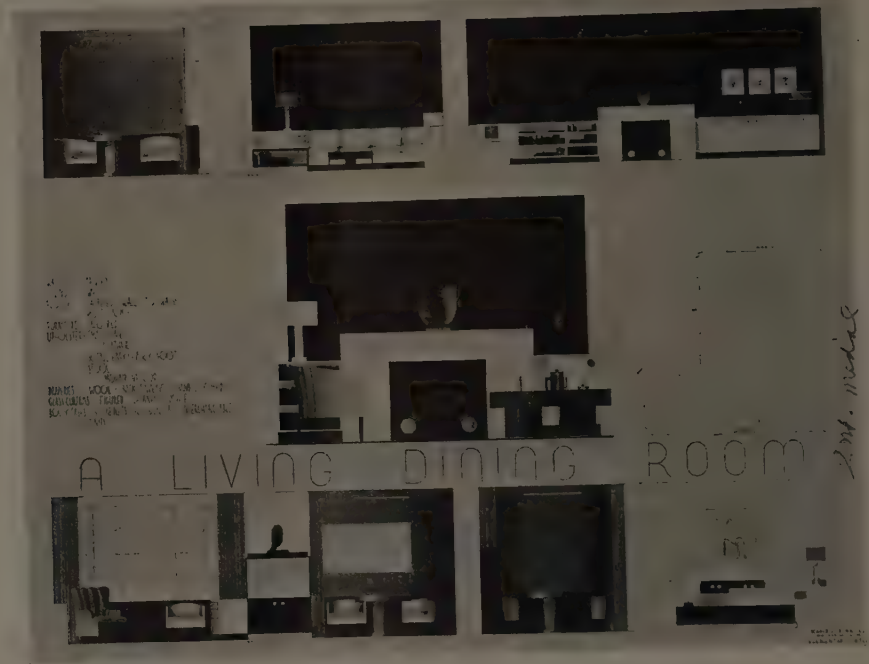
The proper location, size and proportion of the door openings is next in importance. Unduly wide openings between rooms destroy privacy, and doorways on axis of small rooms cut up needed wall space. Openings located in the corners are preferable. Quite rightly most of the competitors placed the entrance door in the northwest corner which not only gave maximum wall space but presented a pleasing view of the mantel on entering the room. The location of the other two doors varied but it is questionable whether the placing of the door to the kitchenette in the dining-alcove, however practical, does not interrupt the comfort of those seated there. In the drawing by D. L. Dunklee of New York University, the forming of a sort of entrance corner by backing up of the overstuffed sofa to the three doorways, was especially liked.

Contrary to actual practice it was possible to approach this problem with first, a study of the best furniture arrangement and when this was found the disposition of the architectural features quite naturally fell into agreement. If this approach to the problem had been followed the natural result would be one of comfortable arrangement and a pleasant scheme of decoration.

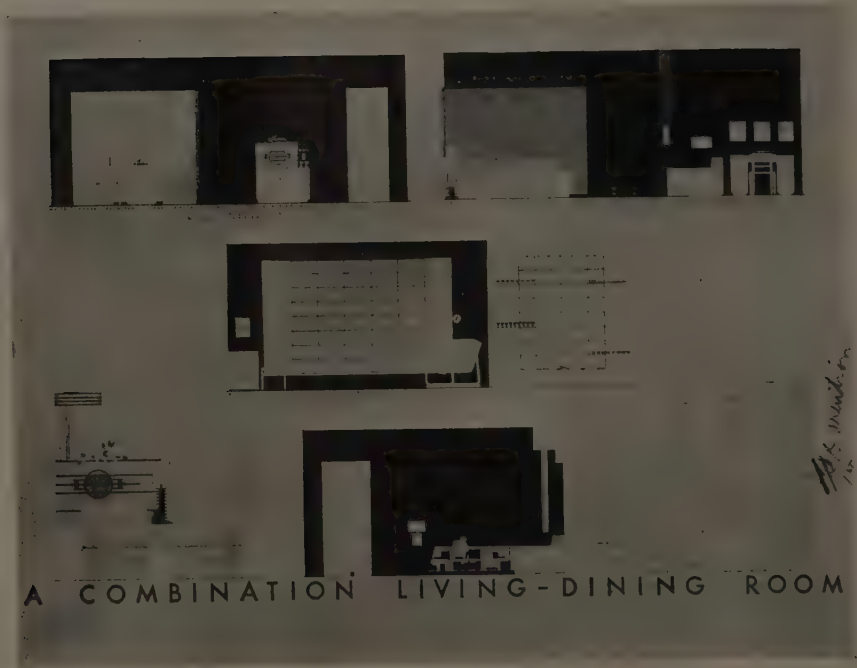
The placing of the windows was optional so long as they were confined to the southern end of the room.

The Awards were distributed as follows:

- 1 Second Medal
- 2 First Mention
- 3 Mention
- 11 Half Mention
- 21 No Award
-
- 38 Total submitted



SECOND MEDAL—D. L. DUNKLEE



FIRST MENTION—V. REED
ELEMENTARY INTERIOR DESIGN V—A COMBINATION LIVING-DINING ROOM



FIRST MENTION—J. A. BORRECA
ELEMENTARY INTERIOR DESIGN V—A COMBINATION LIVING-DINING ROOM

A BAR-LOUNGE IN A THEATRE

MURAL DECORATION PROGRAM V

JUDGMENT OF APRIL 27, 1936

The basement of a theatre, 30 feet by 54 feet, is to be converted into a lounge bar. The accompanying print gives the location of the bar, the plan of the room and the dimensions; it also shows the four walls in elevation.

The walls of the lounge are covered with zebra wood veneer dull finish without joints. There is an aluminum band around the room four inches wide at the base and two inches wide at the ceiling. The lounge is softly lighted with ceiling fixtures. The ceiling repeats the color of the bar face which is "off-white" leather with metal studs. As this lounge will be used only between acts it

will contain no tables or chairs, except a few divans as indicated on the print.

The mural decoration, in back of the bar, to be painted on canvas, is 7 feet by 36 feet above the mirrors which are 2 feet 6 inches high. It is to be lighted from above and below as shown on the print. The spaces between the mirrors are 3 feet 6 inches and may be incorporated in the mural or treated as the competitor desires. In addition to the mural, the remaining three walls are to have decorations applied directly on the wood veneer.

JURY OF AWARD

Edward Biberman
William Gropper

Jared French
Hildreth Meiere

William C. Palmer
Ernest Peixotto

Winold Reiss
Morris B. Sanders

CRITIQUE

JARED FRENCH

When we consider the sterility of recent and contemporary mural painting, we wonder why the richness and full-bodied speech of the grand masters has fallen to such "innocuous desuetude." If our heritage can give us so much for a foundation, why do we follow such infinitesimal and solitary trends? We cannot believe that Rubens, Michelangelo, Raphael, or Masaccio "destroy" their walls. Nor can their technique be considered old-fashioned and dated, since it was the means by which they communicated with a fullness and significance not known today. Not only were they "great"—they used a more flexible and universal means of expression.

We have styles today, but how shall we choose among them? Each group naturally selects its kin. In judging, after we have determined a certain standard of finesse in presentation, how do we proceed? Such words as "original," "interesting," "colorful," "clever," are used to signify standards, but what does each signify to two separate individuals? It has been said that such-and-such a design was better because it was "negatively" good. Can we come to the conclusion that mural painting can be anything but "commercial," if an expression of the complexities of human relationship and life in a more universal

medium, is suppressed for the acquiring of a facile use of transient styles?

In the present judgment, the more amateurish presentations were laid aside first, then further selection continued by laying aside those with "weak color," "weak design," and so on.

Two Second Medals were given—one to the smart design of H. G. Egan of Cooper Union, the other to the humorous design of R. C. Purdy of John Herron Art Institute. The designs of C. D. Buck and L. L. Goff of the Beaux-Arts Atelier should have placed higher, but that the one suffered from incomplete realization of material and the other from a not forceful enough color scheme.

It would be interesting to imagine ourselves as standing at this bar looking at each of these designs. Which could hold our attention longest and which would satisfy us most? But don't misunderstand me, I'm not suggesting grandeur.

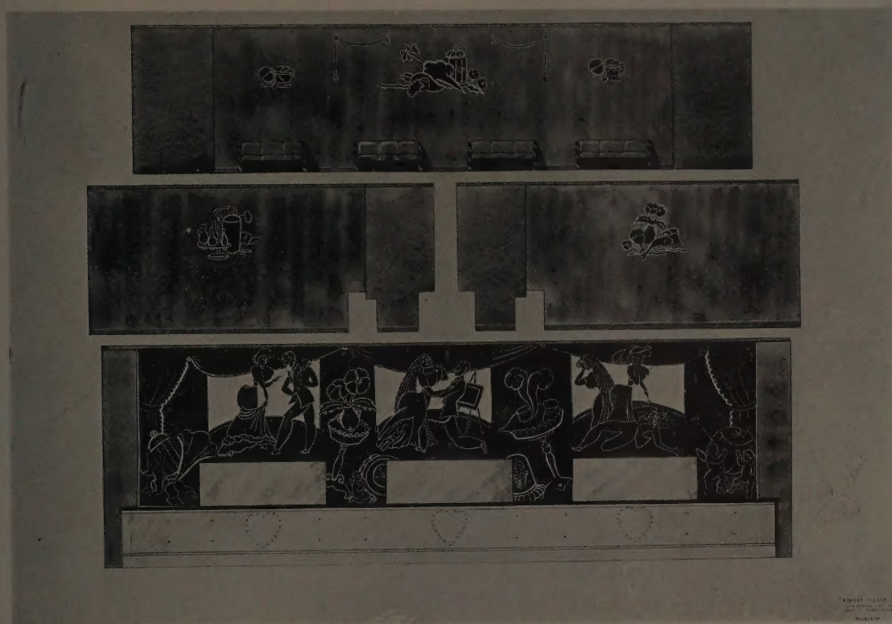
The Awards were distributed as follows:

2	Second Medal
6	First Mention
21	Mention
5	No Award
34	Total Submitted

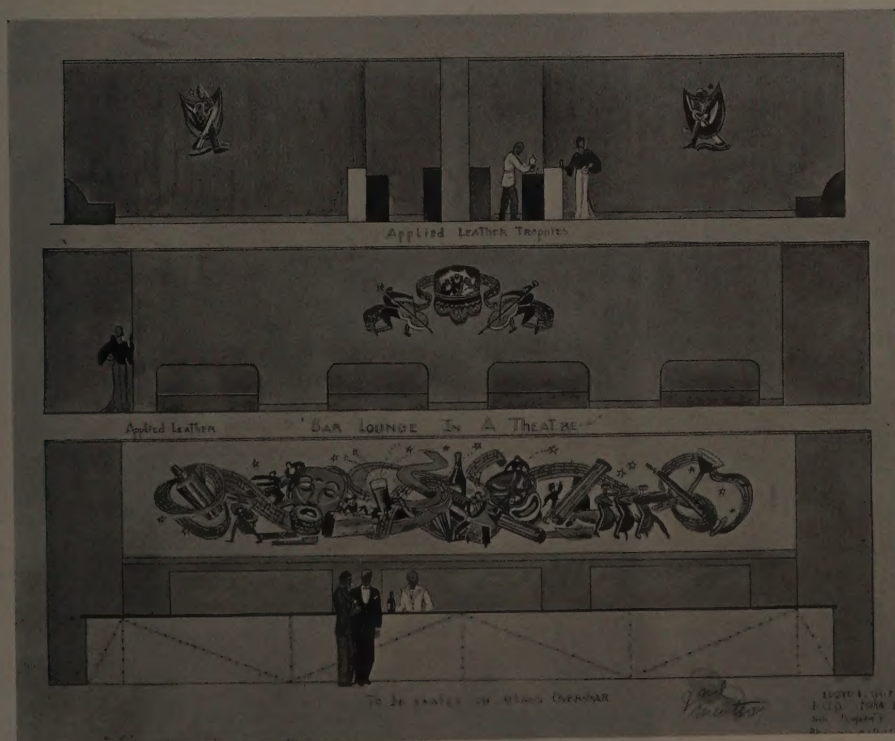


SECOND MEDAL—H. G. EGAN

MURAL DECORATION PROGRAM V—A BAR-LOUNGE IN A THEATRE



SECOND MEDAL—R. C. PURDY



MENTION—L. L. GOFF

MURAL DECORATION PROGRAM V—A BAR-LOUNGE IN A THEATRE



FIRST MENTION—C. D. BUCK
MURAL DECORATION PROGRAM V—A BAR-LOUNGE IN A THEATRE

REPORTS OF JUDGMENTS

DEPARTMENT OF ARCHITECTURE

CLASS B ESQUISSE-ESQUISSE V—SPIERING PRIZE

AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:
HALF MENTION: M. H. Beckman.
CARNEGIE INSTITUTE OF TECHNOLOGY:
MENTION: J. F. Thomas.
CATHOLIC UNIVERSITY OF AMERICA:
HALF MENTION: W. J. O'Neil.
NEW YORK UNIVERSITY:
MENTION: L. L. Fischer.
HALF MENTION: P. Falkenstein, R. Stein.

UNIVERSITY OF ILLINOIS:
HALF MENTION: T. Aiello, A. D. Wilson.
UNIVERSITY OF NOTRE DAME:
MENTION: R. M. Gerl, J. Gomez.
HALF MENTION: E. Creel, L. C. Hufnagel, R. R. Sullivan.
UNIVERSITY OF PENNSYLVANIA:
SPIERING PRIZE AND MENTION: W. J. Coyle.
MENTION: K. W. Roehrig.

ARCHAEOLOGY PROJÉT V

AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:
NO AWARD: 1.
CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:
MENTION: W. H. Weichelman, Jr.
NO AWARD: 1.
MANHATTAN COLLEGE:
MENTION: W. J. Smith.

AN AMERICAN EIGHTEENTH CENTURY STAIRWAY

9 DRAWINGS SUBMITTED

NEW YORK UNIVERSITY:
SECOND MEDAL: M. E. Campioli.
UNIVERSITY OF NOTRE DAME:
SECOND MEDAL: A. E. VanNamee.
YALE UNIVERSITY:
SECOND MEDAL: R. G. Hartshorne, Jr.
NO AWARD: 2.

DEPARTMENT OF ARCHITECTURE

ELEMENTARY INTERIOR DESIGN V

AWARDS

CARNEGIE INSTITUTE OF TECHNOLOGY:
 HALF MENTION: M. W. Chubb, M. J. Else.
 NO AWARD: 6.
 CHILD-WALKER SCHOOL OF FINE ART:
 NO AWARD: 3.
 CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:
 HALF MENTION: E. F. Broggini, W. O. Cain.
 NO AWARD: 3.
 ATELIER ESCHWEILER-MILWAUKEE:
 NO AWARD: 1.
 GEORGE WASHINGTON UNIVERSITY:
 MENTION: J. D. Metcalf.
 ATELIER GNERRE:
 NO AWARD: 1.

COMBINATION LIVING-DINING ROOM

38 DRAWINGS SUBMITTED

MANHATTAN COLLEGE:
 NO AWARD: 4.
 NEW YORK UNIVERSITY:
 SECOND MEDAL: D. L. Dunklee.
 FIRST MENTION: J. A. Borreca, V. Reed.
 MENTION: L. L. Fischer.
 HALF MENTION: J. F. Castagna, W. S. Falkenstein, F. P. Reeve, R. Stein.
 UNIVERSITY OF NOTRE DAME:
 MENTION: R. A. Marre.
 HALF MENTION: G. A. Beltemacchi, C. R. Campbell, J. W. Hacker.
 NO AWARD: 2.
 UNAFFILIATED:
 NEW YORK CITY AND VICINITY:
 NO AWARD: 1.

ADVANCED INTERIOR DESIGN V

AWARDS

NEW YORK UNIVERSITY:
 MENTION: V. Pellegrino.
 UNIVERSITY OF NOTRE DAME:
 HALF MENTION: E. T. Hickey.
 NO AWARD: 6.

A CLUB CAR ON A STREAMLINED RAILWAY TRAIN

10 DRAWINGS SUBMITTED

UNIVERSITY OF PENNSYLVANIA:
 HALF MENTION: J. Fleisher.
 NO AWARD: 1.

DEPARTMENT OF MURAL DECORATION

MURAL DECORATION PROGRAM V

AWARDS

BEAUX-ARTS ATELIER:
 FIRST MENTION: C. D. Buck.
 MENTION: L. L. Goff, A. Pels.
 NO AWARD: 1.
 COOPER UNION:
 SECOND MEDAL: H. G. Egan.
 FIRST MENTION: P. R. Kaldor, V. Kirishjian.
 MENTION: M. Bragonier, G. J. Loubriel.
 JOHN HERRON ART INSTITUTE:
 SECOND MEDAL: R. C. Purdy.
 FIRST MENTION: F. L. Bernhardt, J. H. Cox.
 MENTION: F. E. Bailey, H. A. Davis, C. Jones, R. L. Morris, W. Peed, R. J. Tiernan, R. E. Weaver.

A BAR-LOUNGE IN A THEATRE

34 DRAWINGS SUBMITTED

NEW YORK UNIVERSITY:
 MENTION: W. Deller, A. P. Fried, D. A. Harris, F. Sullivan.
 NO AWARD: 2.
 OHLMS SCHOOL OF FINE ARTS:
 MENTION: D. Ekbladh, E. F. Nickel, L. Shapiro.
 NO AWARD: 2.
 PORTLAND SCHOOL OF FINE & APPLIED ART:
 MENTION: N. M. Thomas.
 UNIVERSITY OF ILLINOIS:
 FIRST MENTION: M. V. Cady.
 MENTION: R. Elvis.
 UNAFFILIATED:
 BOSTON, MASSACHUSETTS:
 MENTION: T. Thorne.

EDUCATIONAL INSTITUTIONS COOPERATING WITH THE BEAUX-ARTS INSTITUTE OF DESIGN

DEPARTMENT OF MURAL DECORATION

ALLENTOWN MUSEUM SCHOOL OF ART
COOPER UNION
CORNELL UNIVERSITY
JOHN HERRON ART INSTITUTE

OHLEMS SCHOOL OF FINE ARTS
PORTLAND SCHOOL OF FINE & APPLIED ART
UNIVERSITY OF ILLINOIS
YALE UNIVERSITY

DEPARTMENT OF ARCHITECTURE

AGRICULTURAL AND MECHANICAL COLLEGE OF TEXAS
ALABAMA POLYTECHNIC INSTITUTE
ARMOUR INSTITUTE OF TECHNOLOGY
BEACON HILL SCHOOL OF DESIGN
CARNEGIE INSTITUTE OF TECHNOLOGY
CATHOLIC UNIVERSITY OF AMERICA
CHICAGO TECHNICAL COLLEGE
CHILD-WALKER SCHOOL OF FINE ARTS, BOSTON
CLEVELAND SCHOOL OF ARCHITECTURE OF WESTERN
RESERVE UNIVERSITY
COOPER UNION
GEORGE WASHINGTON UNIVERSITY
GEORGIA SCHOOL OF TECHNOLOGY
IOWA STATE COLLEGE
JOHN HUNTINGTON POLYTECHNIC INSTITUTE
KANSAS STATE COLLEGE OF AGRICULTURE AND
APPLIED SCIENCE

MANHATTAN COLLEGE
MASSACHUSETTS INSTITUTE OF TECHNOLOGY
NEW YORK UNIVERSITY
OHIO STATE UNIVERSITY
OKLAHOMA AGRICULTURAL AND MECHANICAL COLLEGE
PENNSYLVANIA STATE COLLEGE
PRINCETON UNIVERSITY
SYRACUSE UNIVERSITY
UNIVERSITY OF ILLINOIS
UNIVERSITY OF NEBRASKA
UNIVERSITY OF NOTRE DAME
UNIVERSITY OF OKLAHOMA
UNIVERSITY OF PENNSYLVANIA
UNIVERSITY OF TORONTO, CANADA
UNIVERSITY OF VIRGINIA
YALE UNIVERSITY

SOCIETIES COOPERATING

SOCIETY OF BEAUX-ARTS ARCHITECTS
NATIONAL SCULPTURE SOCIETY
SOCIETY OF MURAL PAINTERS
ART IN TRADES CLUB

FONTAINEBLEAU SCHOOL OF FINE ARTS
THE AMERICAN INSTITUTE OF ARCHITECTS
AMERICAN INSTITUTE OF DECORATORS